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MONTHLY PICTORIAL REVIEW OF OUR ENGLISH CONTEMPORARIES, 92-94

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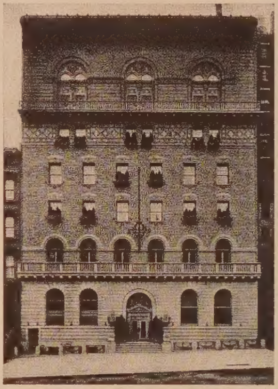
UNIVERSITY OF PENNSYLVANIA

THE SCHOOL OF ARCHITECTURE offers full professional training in a FOUR-YEAR COURSE leading to the degree of B.S. in Architecture. An option is allowed in ARCHITECTURAL ENGINEERING. The GRADUATE YEAR grants a Master's degree, allowing specialization in advanced work. ADVANCED STANDING is granted to college graduates. Qualified DRAFTSMEN, desiring advanced technical training, are admitted without examination to the TWO-YEAR SPECIAL COURSE leading to a Certificate of Proficiency, and technical studies only may be taken by other persons of approved fitness. ILLUSTRATED ANNUAL sent on application. For FULL INFORMATION address Dr. J. H. Penniman, Dean, College Department, University of Pennsylvania, Philadelphia, Pa.

ARCHITECTURAL CRITICISM.

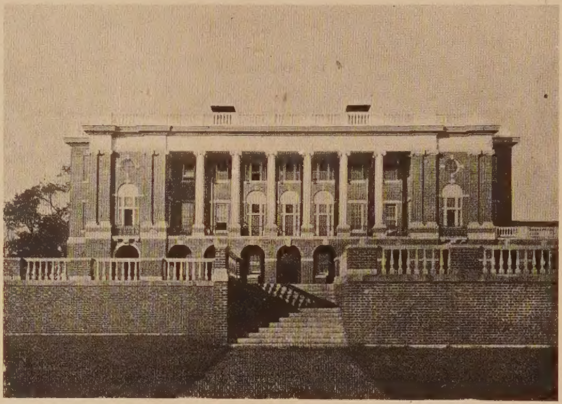
TO the lasting benefit of New York architects, Italian is becoming a more and more prevalent source of inspiration. Many of the clubs and of the more important of our country houses have been derived from the Italian "Ballazzos," and of late the tendency has been not toward the more severe and formal prototypes, but rather toward those of unusually playful character. Brick, especially when treated in patterns and variations of color, has been much employed, and some of the best of the later buildings, such as the Brooklyn Academy of Music, the Home Club, this Lotos Club, and some of the better type of apartment houses have employed decorative treatment of the flat surfaces in brick with tremendous effect.

Of all of them the Lotos Club, Donn Barber, architect, is probably the best; certainly in this the treatment has been carried furthest. The result is a building which, while domestic in character as befits a club, has dignity, interest and charm. The façade is divided, as is customary in tall buildings, into three portions, the divisions being by the use of balconies completely across the front. The lowest division is of stone, the second of brick, simply treated, and the third of a very decorative brick surface, terminating in a tremendously wide cornice, not so suggestive of Italy as of Spain. As is necessary in a building of this character, the openings are kept almost of the same size throughout, and that a monotonous elevation was avoided under these conditions seems very remarkable. About the only criticism which could be made on the façade is that the doorway is too small—a criticism which can be made of a number of other clubs, especially the Union Club, and hence is probably due to some club condition. As the chief interest in the building centers in the use of brick work, a description of it is unnecessary, the photographs giving a far better idea than could be conveyed by any comment.


LOTOS CLUB, NEW YORK.
Donn Barber, Architect.

THE main façade of the Brooklyn Institute of Arts and Sciences, Brooklyn, while only recently completed, was designed a number of years since. Large as it is, it is only about one quarter of the building as planned, but as other portions of the building will, of course, conform with the architecture of this façade, a just idea of the final appearance can be conceived. The architecture is that rather of America of 1809 than America of 1909, because of the strong Classic influence observable all through the detail. Much the best of our public work was done at the time of the Greek Revival, and in this great building, erected for such a splendid purpose, the character of the early public work has been imitated, retained and improved.

McKim, Mead & White are the greatest architects which have yet been developed in the United States, and their pre-eminence is due, not to the excellence of their plans, although these are rarely poor, but to the beauty of the façades of their buildings and the refinement of the detail as executed, noticeable in almost all their work. The modern tendency in judging compositions seems to be to insist too strongly upon perfection of plan. This is due to the influence of the Beaux Arts training through which most of our modern architects have passed, and, of course, plan is a very essential feature. Nevertheless, the idea of judging on plan chiefly seems to me to be a mistaken one, for the plan which to-day is perfection, to-morrow in changed



ACADEMIC BUILDING, SWEET BRIAR INSTITUTE.

conditions will seem poor and inadequate. The world's great architects are remembered not for their plans, but for their elevations, and had all the work executed by McKim, Mead & White been competed for, I fear that many of the most beautiful public buildings of this country would never have been executed. Certainly we should not have had Madison Square Garden, nor probably the Columbia Library. Inadequate as are the entrances and exits to Madison Square Garden, the slight inconvenience resulting to the thousands who use the building is more than offset by the pleasure of the millions who see it, and McKim, Mead & White will go down to history as great, very great, architects, not because their plans are perfectly adapted to the needs of our time, but because their exteriors are works of art, priceless forever.

The quantity of work which they have executed has been enormous, and among the many buildings there are undoubtedly some which they regret, but in their case, at least, Shakespeare's lines—

> "The evil that men do lives after them,
> The good is oft interred in their bones"

have little meaning, for they will always be remembered, not for their worst work, but for their best.

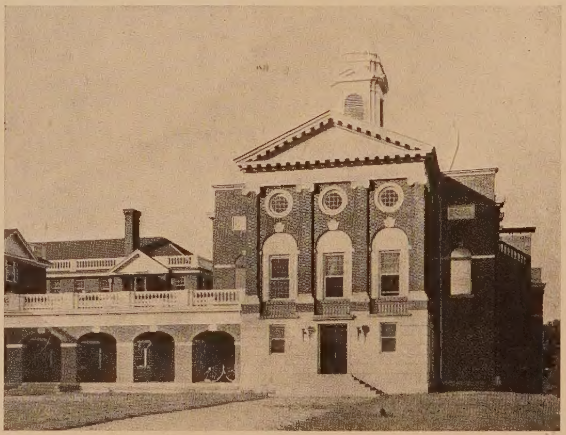
One often hears of a building erected by some architect; that it was designed by one of his draughtsmen; that the architect himself is not responsible for it and "did not even see the design for it." This must be true in the case of McKim, Mead & White, yet it is unquestionable that all work turned out by their office is as absolutely their own as if they had personally made every line upon the drawings. Draughtsmen are quick to catch the spirit of design designed by any particular office, and at McKim, Mead & White's, where many of the draughtsmen have been for years, and where most of the draughtsmen are of very high quality, the work turned out is thoroughly expressive of the firm and not of any individual. They were the earliest present-day architects to design lasting work and this they did by copying very closely some old building which might be adapted to their purpose, but their copies were better than the originals. I think most architects will agree that Madison Square tower is better than the Giralda, and that the Boston Public Library is better than the Ste. Geneviéve. Their later buildings, Mr. Morgan's library, for example, the Gorham building, and this Brooklyn Institute are more than copies—they are models for the future to copy. The sources from which these buildings were derived are evident; equally evident is it that they are designed by the same hand, and whether Italian in motive, like the Morgan Library, or Classic Revival, as the Brooklyn Institute, they are both modern and expressive of their purpose. It is to McKim, Mead & White, and especially to the Brooklyn Institute, that we are indebted for awakening us to the possibility of the beauty of Greek detail, which has lately become so much used in our public work.

The Brooklyn Institute, charming as it is, serves only as a peg upon which to hang this little tribute of admiration and appreciation to the oldest and greatest of our architects, to whom may be long continued the ability and the opportunity to erect such a building as this.

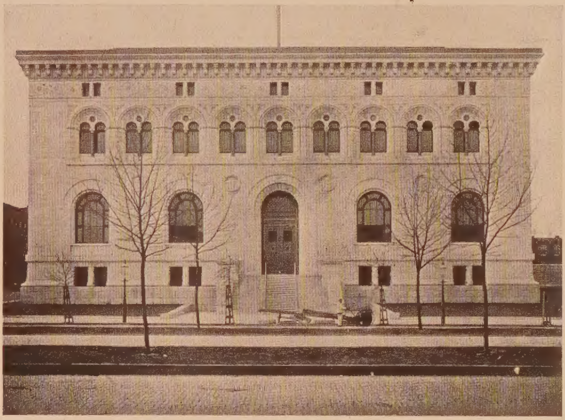
MY first impression upon seeing the Cram, Goodhue & Ferguson sketches for the Sweet Briar Institute some years since, was that this was the sort of work the Naval Academy should be, and the photographs of the buildings, as erected, serve only to confirm this wish. Erected in Virginia to form a great women's college, it is comparable only in beauty of design and fitness to its purpose to the famous old University of Virginia. While in no respect is the design of the Sweet Briar Institute like that of any of the buildings of the University of Virginia, the character of the work is the same and seems exactly suited to its purpose and location.

The Colonial architecture of the Classic Revival seems peculiarly adapted to academic buildings, and especially to those of Maryland and Virginia, while red brick and white trim are as essential as the architecture itself. Cram, Goodhue & Ferguson are noted, not as designers of Classic architecture, but as designers of Gothic, and especially of Gothic churches, but after seeing this example of their work in Classic of the Colonial type, we can only wish for more. I am told that Cram, Goodhue & Ferguson do not feel that they have succeeded as well as they had hoped in these buildings. If this be the case, their aims must be very high indeed, for they achieved as near perfection as most of us can come.

The façade of the Academic Building is of a common enough type, for the use of heavy masonry bays at the ends, with a colonnade between, is a recognized way of treating the front of any long building. Many examples are well-known to every architect, perhaps the best of the recent ones being Rankin & Kellogg's Court House at Indianapolis. Starting from this simple and service-worn feature, Cram, Goodhue & Ferguson have achieved a building as fresh and



REFECTORY, SWEET BRIAR INSTITUTE.



MARYLAND INSTITUTE, BALTIMORE.

sincere as any work of the Colonial period. The spacing of the columns is perfect, the treatment of the bays at the ends is equally delightful, the immensely wide entablature with the exceedingly heavy cornice is beautifully done and crowns the three-story building quite as well as it does the two-story order. The emphasis on the three center bays of the seven-bay colonnade and wider windows is interesting, and the brick loggia on the first story, which is extended through all the building, is here simply and effectively handled, although its use is always difficult.

The same refinement and charm visible in their Gothic work is evident throughout the design and assists one to realize that a really good architect is one whose excellence in design does not rest upon a peculiar knowledge of one style and a specific class of materials, but is based upon a genuine and catholic appreciation of the beauties of every type of work.

MESSRS. Pell & Corbett, although among the youngest of our prominent architects, have been exceedingly successful, and this success has been attained not by influence, but by the sheer strength and beauty of their design. The gold medal of the American Institute for the best piece of work done during the preceding year was, in the third year, awarded to them for the Maryland Institute, and this expression of opinion among the architects of New York is one which is confirmed by the opinions of all the architects throughout the country.

The building is exceedingly simple, quiet and dignified, and the detail, while rich, is properly subordinated to the mass of the building. The type of architecture used is one well fitted to public buildings and while one's first thought of Baltimore is as a southern city, Baltimore, since the fire, has much more modern architecture of importance derived from French and Italian sources than old Colonial.

A building without an order has gotten to be almost a curiosity in this country, and Pell & Corbett are as much to be congratulated upon their solution of the problem without using an order as upon the beauty of this solution. Certain features of this building remind us very strongly of what was best in the older Italian work, and the design, while restrained, is nevertheless very free. The use of five large openings in the front of the first story, with nine in the second story, and five in the third story; and of five large openings on the side of the first story and seven in the second story and four in the third story is a combination which would certainly not seem susceptible of proper treatment, were it not for the fact that we have before us a perfect solution. Even in the most formal architecture some freedom of treatment is essential to keep the work from becoming dry, and in this building "dryness" is the last accusation one can lay against it. Each individual portion is as well handled as the mass. The cornice is beautiful, the scale of the detail of the frieze is precisely that which might be used to the best advantage, and the varying treatment of the windows is exactly what was needed, and at the front, where the windows are placed a little wider than on the side, any possible unpleasantness in this spacing is obviated by the use of circular plaques between the openings. In the third story circular-headed windows are nicely squared out to the architrave by little triangular panels. At the second-story double windows, had white columns been used instead of the dark-colored ones, the openings would have appeared too small for those below and the entire scale of the building would have been lost. Sheer cleverness, such as displayed here, generally results in bizarre and outré forms, oftentimes ridiculous; when to this cleverness is added refinement, we have such beautiful results as the Maryland Institute.

THE ART OF THE PLASTERER.

GEO. P. BANKART.

(Concluded).

THAT will be an evil day in which we cease to benefit from the experience, the struggles, the disappointments, the shortcomings, and the failures of those who have worked before us.

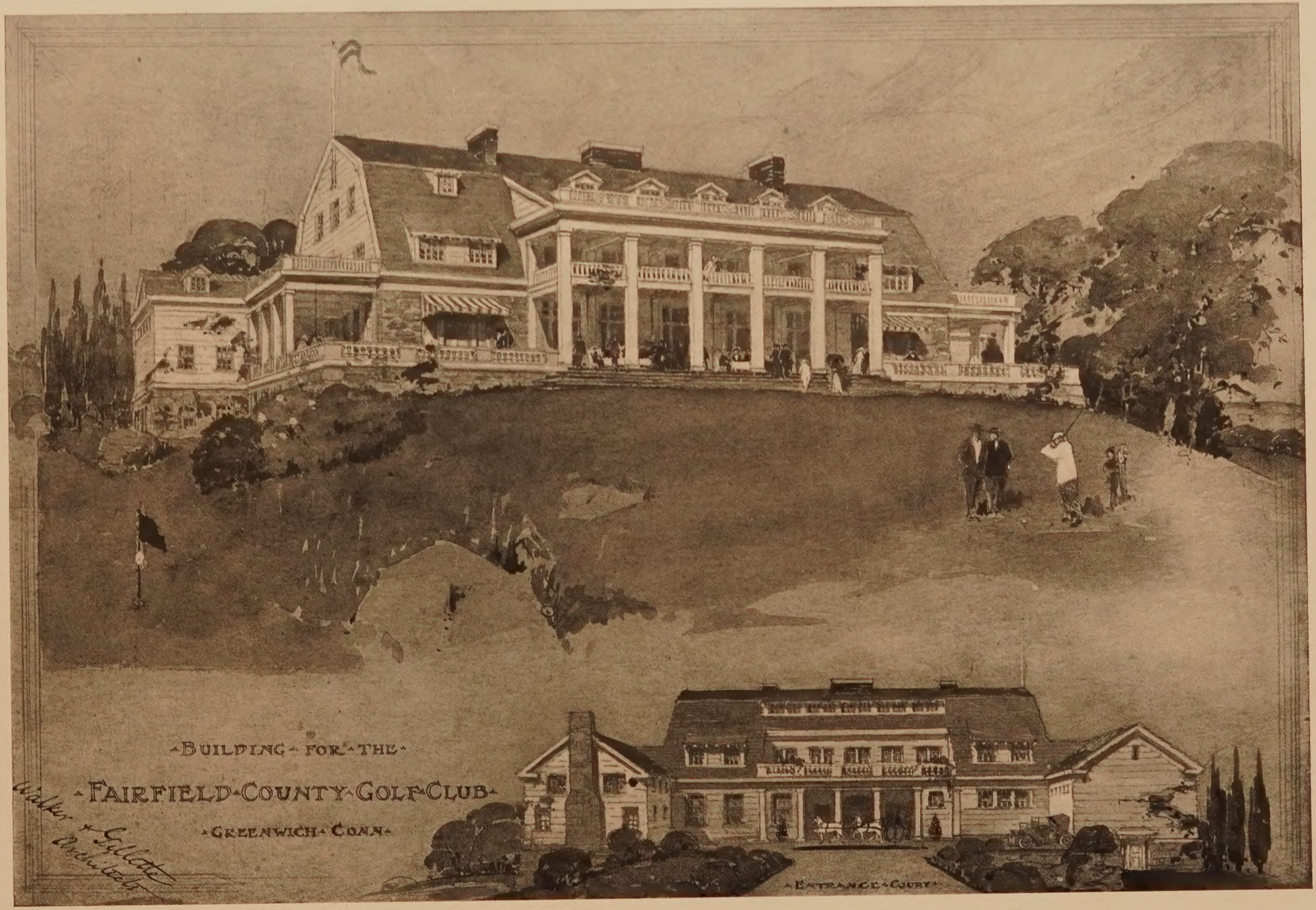
The coatings and colorings which were applied to the walls 3,500 years before Christ, speak to us of their durability and of the approval and acceptation of plaster as the material in which the rough walls of those days could be most suitably clothed.

There is evidence enough in the tombs of the suitability of stucco for the application of tempera painting, of the fineness of the medium, and the durability of the coloring which was laid on it.

Passing over some thousands of years, we see unsurpassable beauty, subtlety, and delicacy in the modeled decoration of buildings of the first half of the first century. It speaks of the extraordinary decorative instinct and of the

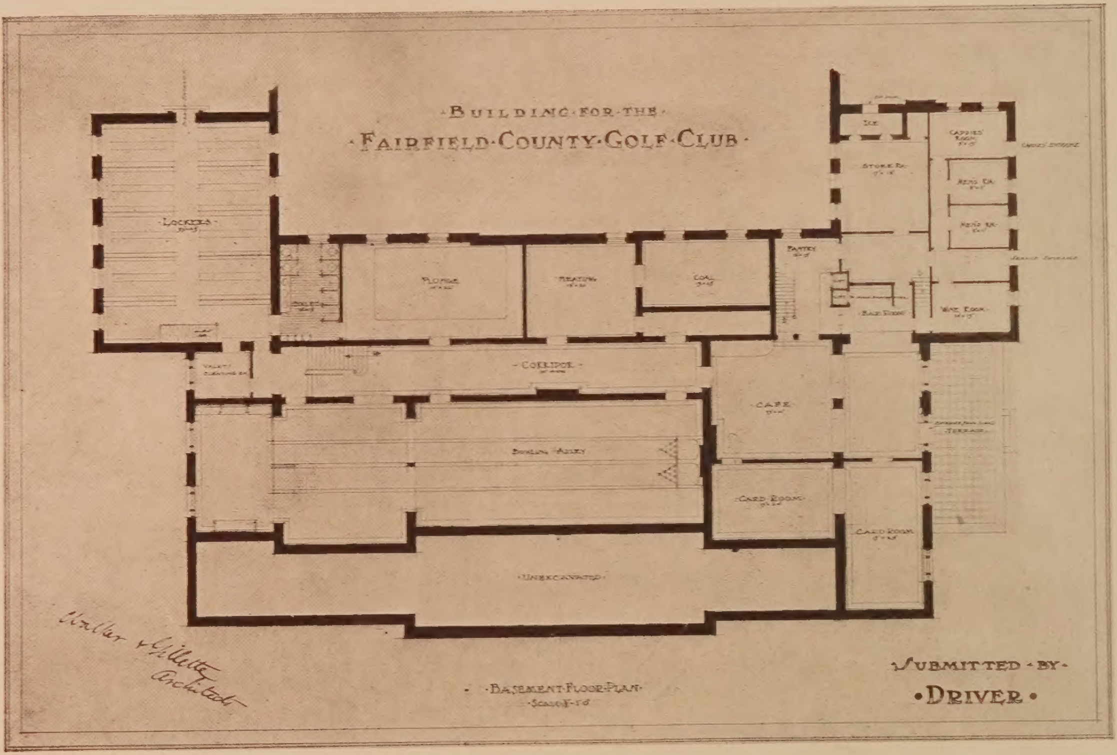
(Continued page 90)

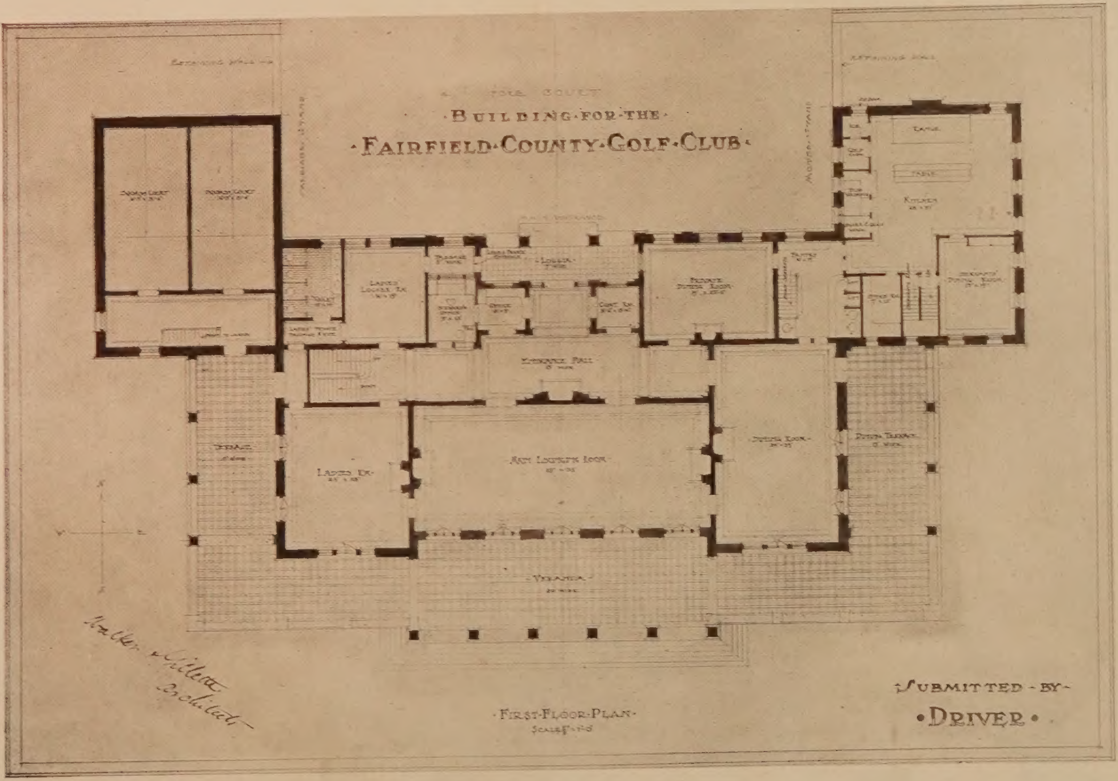
BROOKLYN INSTITUTE OF ARTS AND SCIENCES.



ACCEPTED COMPETITIVE DESIGN, FAIRFIELD COUNTY GOLF CLUB, GREENWICH, CONN.

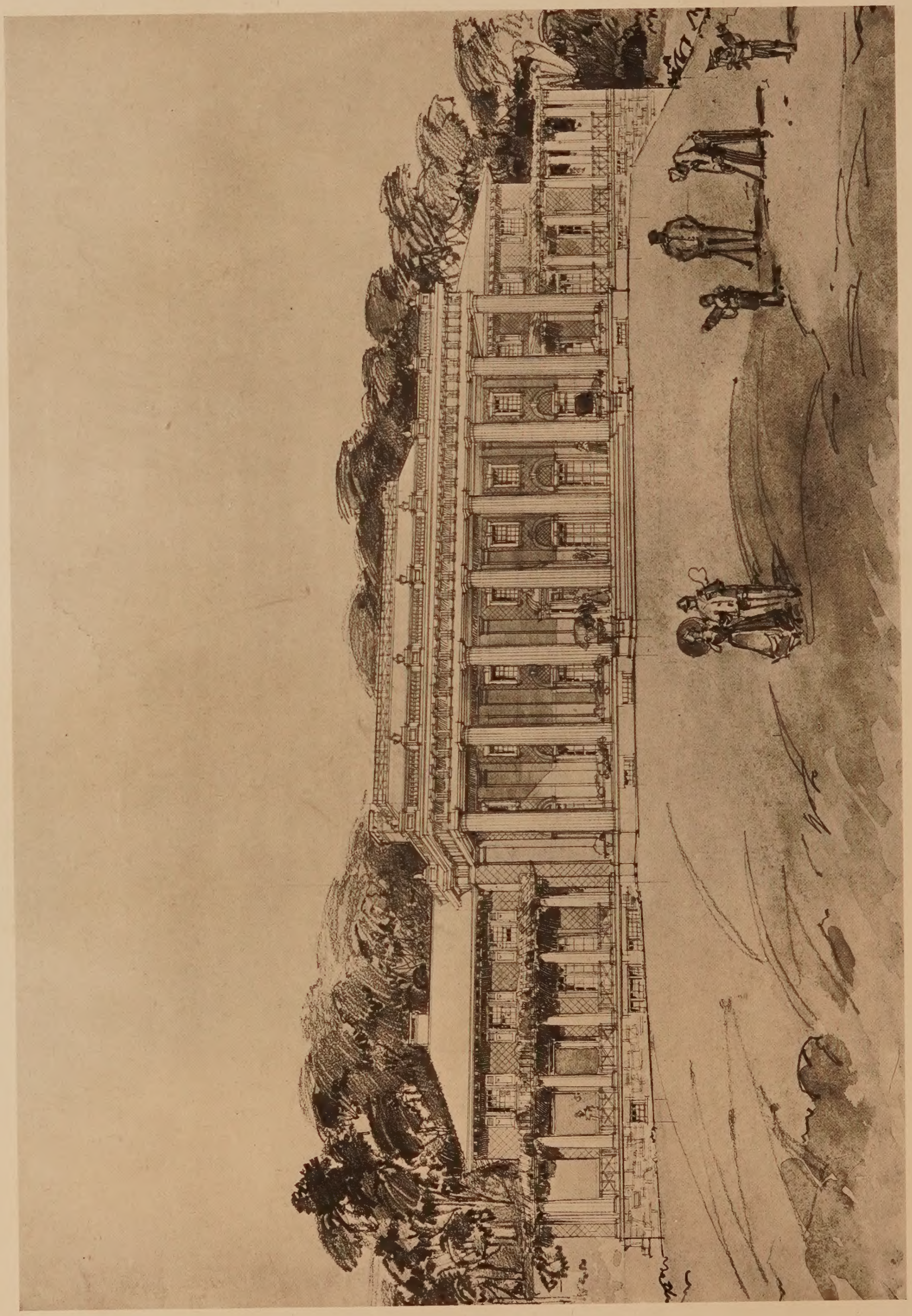
Walker & Gillette, Architects.





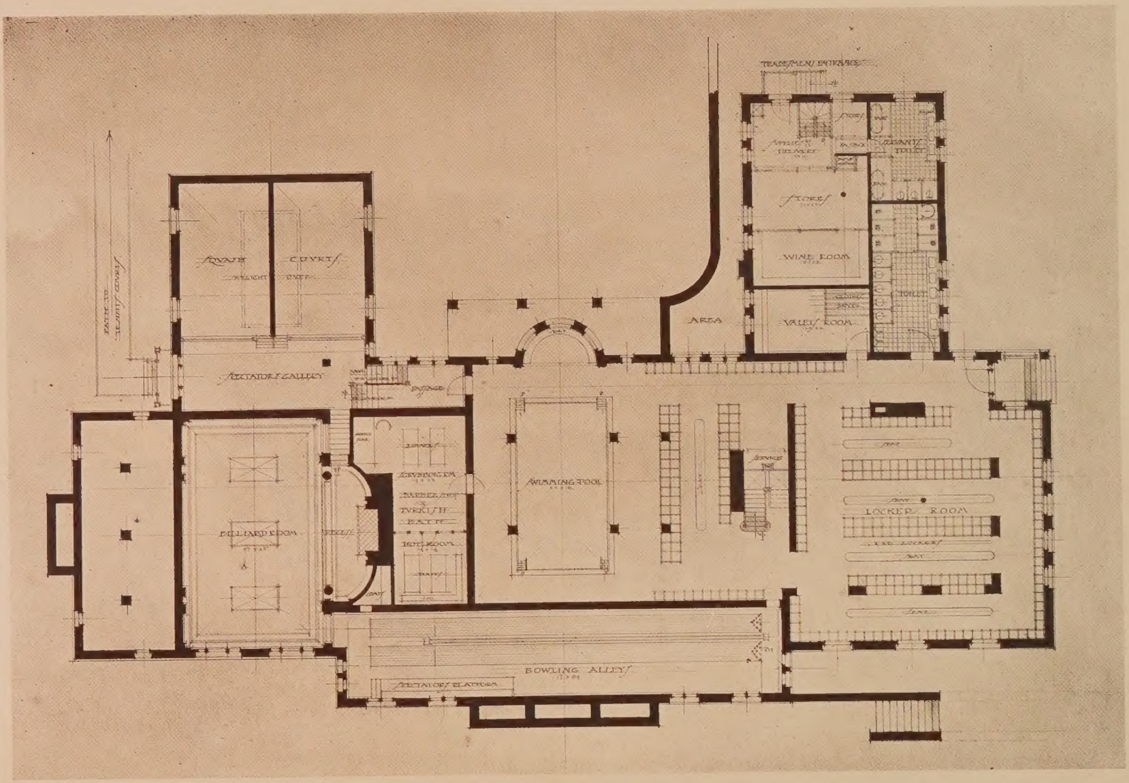
PLANS, FAIRFIELD COUNTY GOLF CLUB, GREENWICH, CONN.

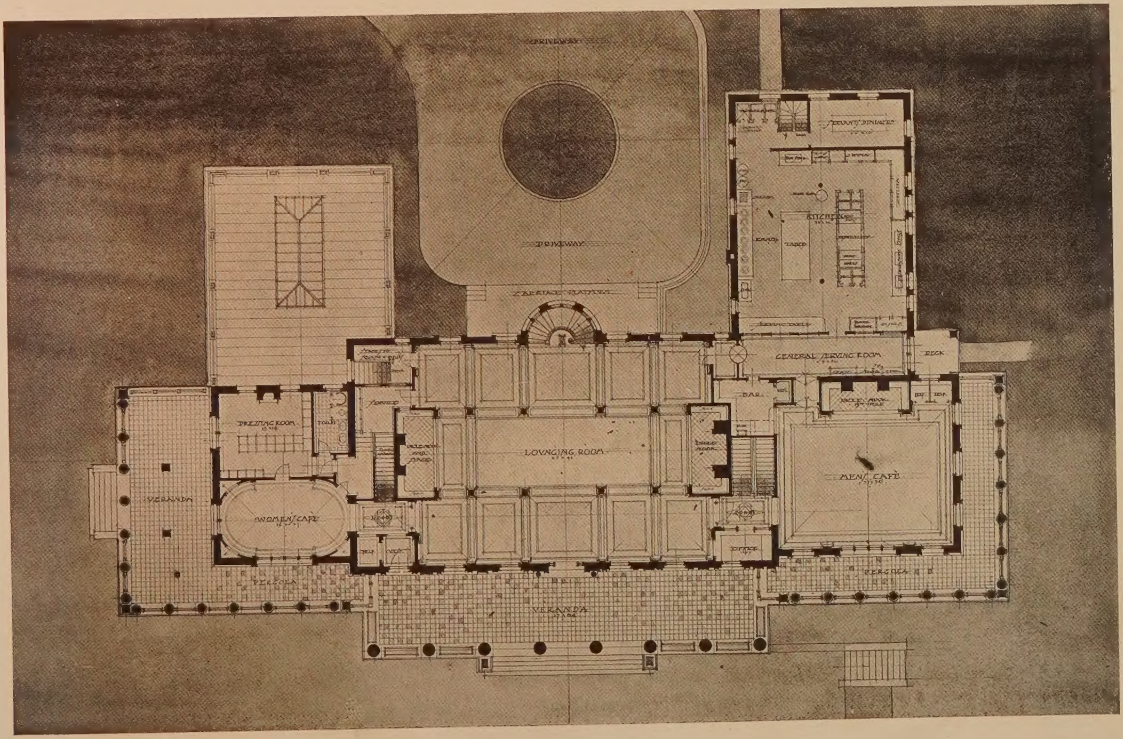
Walker & Gillette, Architects.



COMPETITIVE DESIGN, FAIRFIELD COUNTY GOLF CLUB, GREENWICH, CONN.

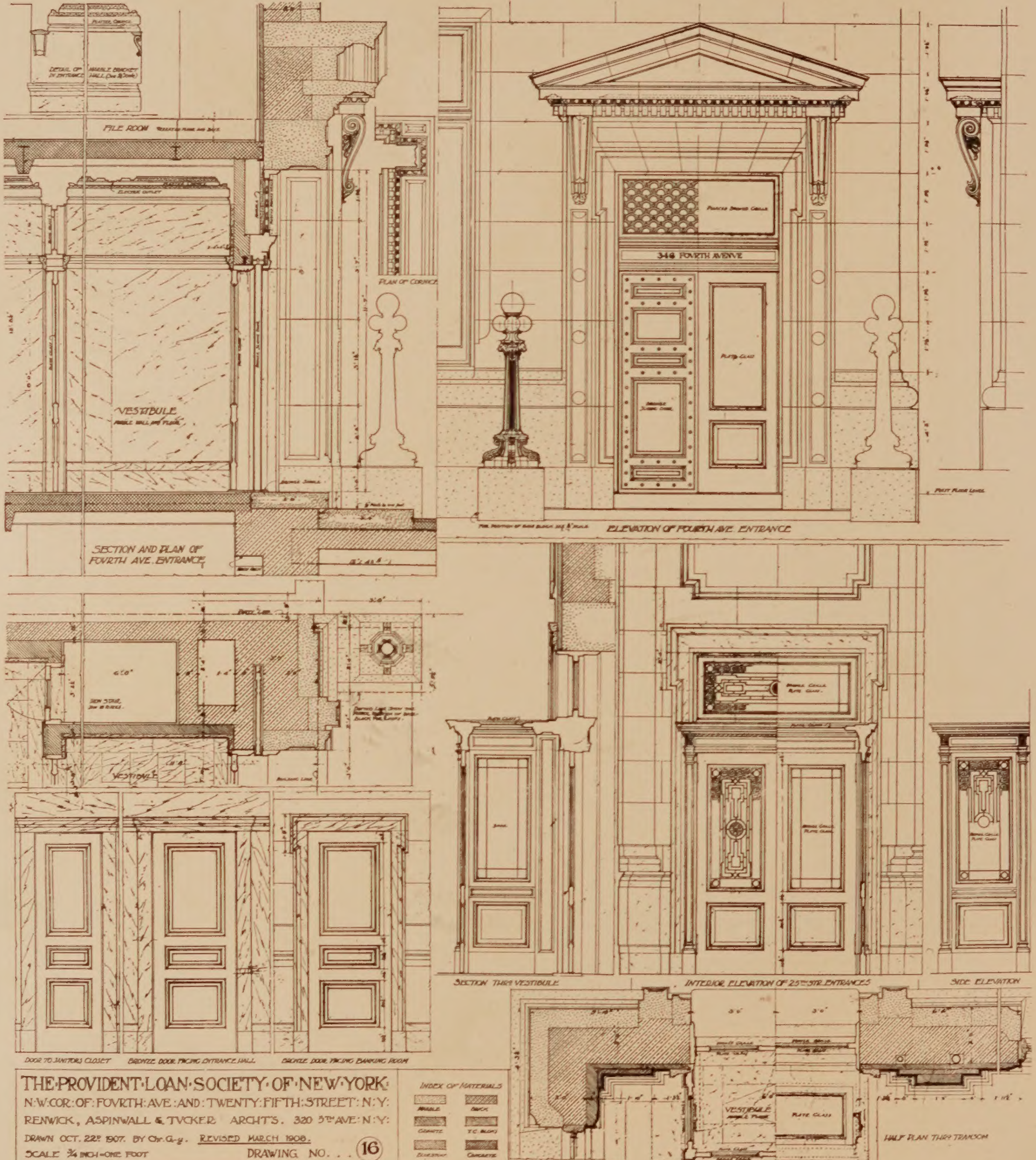
N. C. Mellen, Architect.



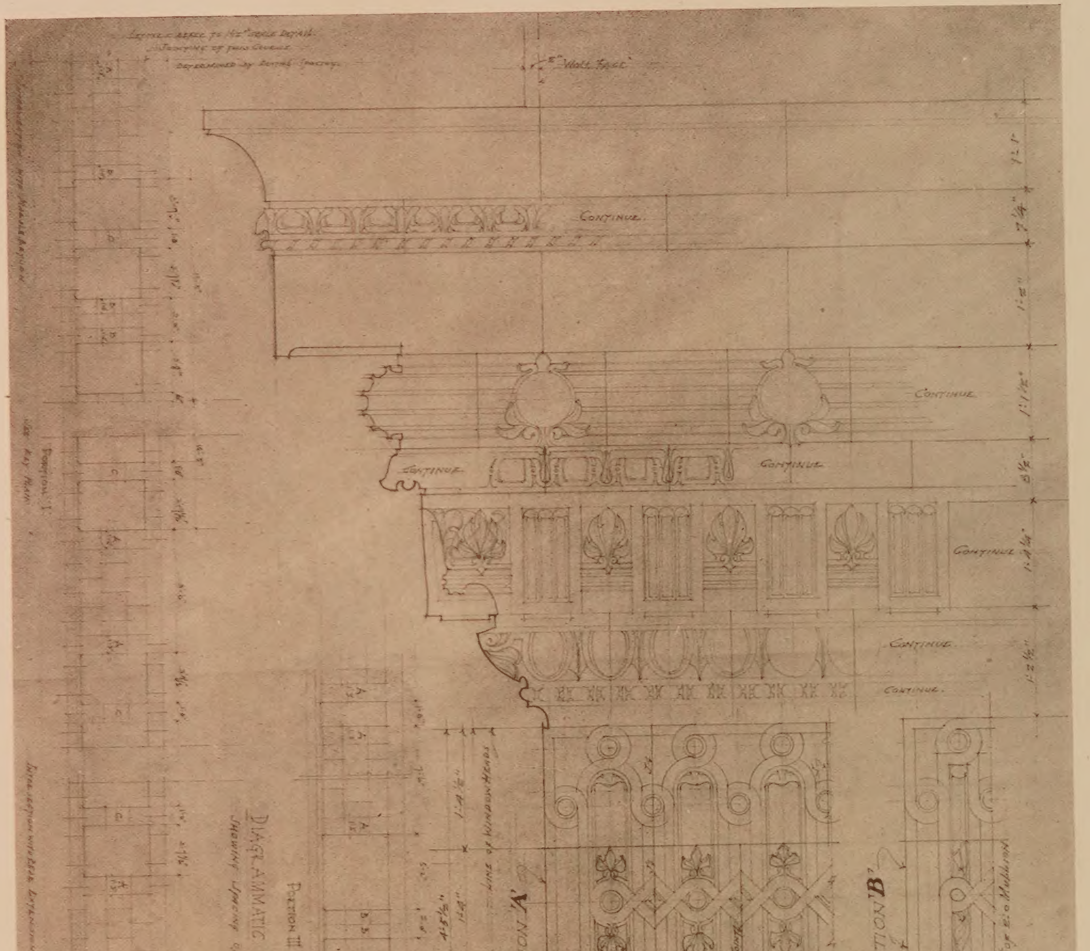


PLANS, FAIRFIELD COUNTY GOLF CLUB, GREENWICH CONN.

N. C. Mellen, Architect.


DETAIL OF MARBLE BRACKET IN ENTRANCE HALL
FILE ROOM
VESTIBULE
SECTION AND PLAN OF FOURTH AVE. ENTRANCE
PLAN OF CORNICE
346 FOURTH AVENUE
ELEVATION OF FOURTH AVE. ENTRANCE
VESTIBULE
DOOR TO JANITORS CLOSET
BRONZE DOOR FACING ENTRANCE HALL
BRONZE DOOR FACING BANKING ROOM
SECTION THRU VESTIBULE
INTERIOR ELEVATION OF 25TH STR. ENTRANCES
SIDE ELEVATION
HALF PLAN THRU TRANSOM
HALF PLAN THRU ENTRANCE
THE·PROVIDENT·LOAN·SOCIETY·OF·NEW·YORK·
N:W:COR:OF:FOVRTH:AVE:AND:TWENTY:FIFTH:STREET:N:Y:
RENWICK, ASPINWALL & TVCKER ARCHT'S. 320 5TH AVE:N:Y:
DRAWN OCT. 22D 1907. BY Chr.G-y. REVISED MARCH 1908.
SCALE ¾ INCH=ONE FOOT
DRAWING NO. . . ⑯
INDEX OF MATERIALS
MARBLE
BRICK
GRANITE
T.C. BLOCKS
BLUESTONE
CONCRETE

DETAILS, DOORWAY AND VESTIBULE, PROVIDENT LOAN SOCIETY, NEW YORK. (See Plate LIII) Renwick, Aspinwall & Tucker, Architects.



NEW YORK STATE EDUCATION BUILDING, ALBANY.
Detail of Rear Terra Cotta Cornice.

Palmer & Hornbostel, Architects.

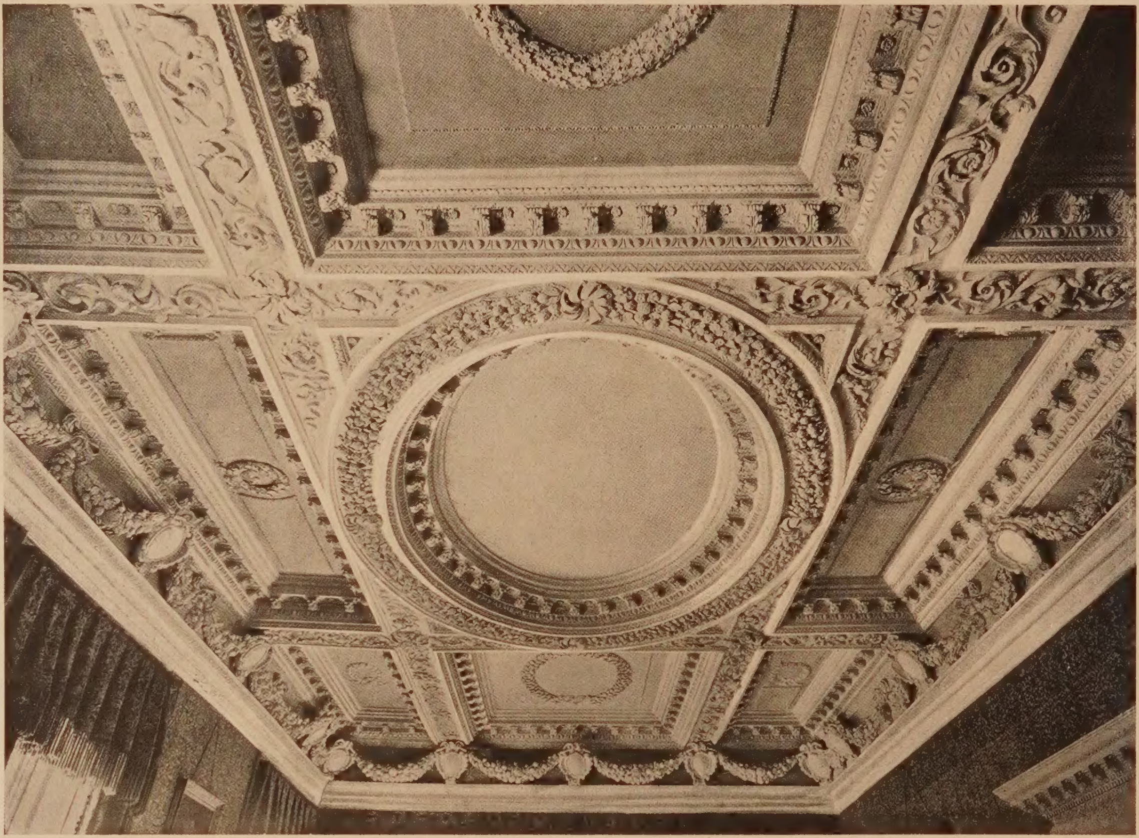


FIG. VI. CEILING OF THE SALON, COLESHILL HOUSE, BERKSHIRE.

(Continued from page 83)

powers of execution possessed by the stucco-workers of Greece and Rome, whose equals we shall not find.

The greatest artists of the Renaissance were lost in admiration of these remnants of classical times. With almost unbounded energy they sought to recover the secrets of the lost art of the stucco-workers, and had the pursuit of their investigations made easy by the unlimited bounty of the Pope and the rulers of Italy.

They discovered its fineness of polish, and that gold and color were commonly laid on its surface, and that externally as much as internally it was in general use as a coating of a most tempting nature.

We read of academies for the teaching of the art at Rome, Florence, Mantua, and Venice, and that from those centers the knowledge of it extended throughout the most of Western Europe. We have seen how the native workers of France and England had it from the fathers of the Italian Renaissance, and how in each of these countries it was gradually naturalized.

The lesson of history is that the best work is done when the material, whether stucco, parge, or plaster of paris, is worked in the natural way, and not forced into imitation of the carving of either marble, stone, or wood. History shows also that decoration was not invariably the primary object with the workers of early times, for bosses and mitre leaves were sometimes applied only to hide the mechanical shortcomings and defects in the mitering of ribs. Another and common mistake is that of supposing the undulating surfaces of the old ceiling would have been tolerated had the masons been skillful enough to lay a flat surface.

It must not be imagined that the mere skill of the nineteenth and twentieth centuries is inferior to that of the sixteenth, when the home of this art was in Italy. And why? Because the working conditions have been reversed. It is the mechanic divorced from the artist who handles the material now, and his skill is far beyond that of any earlier workers.

Interesting and beautiful as their work was in its first stages, we must not ignore their defects which time has effaced in some measure. They are obvious, such as they were; on the other hand what all must admire is their sense of arrangement and decoration, and in their work its simplicity, bigness, and breadth of treatment.

It does not follow that because the surface of the ceiling bulged or undulated it was altogether due to the negligence of the plasterer; all the crafts were alike in this respect. Joists were worked by hand, often unevenly laid, and irregular of under surface. Walls bulged also, as they had not the mechanical appliances of the nineteenth century to help them, nor had they the help of science, nor had they our "schools of art." What they did was done easily and naturally, and was passed from one to another. The material was mixed, as it had been for centuries, according to usage. They relied, while they applied it, upon sureness of hand and eye, and had less use for the rule than we have.

What they did understand was the plasticity of the stuff they were working in, and what they never attempted was violating its nature.

As the painter who cares for his canvas does not squeegee its surface all over with a straight-edge to give it unnatural smoothness, neither should those who understand plaster attempt to impart an unnatural smoothness to it by the use of that tool and polishing.

If mechanical skill be the plasterer's diploma, then should the twentieth century be able to dim the glories of the Italian Renaissance; but I fear there is something lacking. It is not for me to suggest the remedy. Time alone will work that. I do not think any one is to blame for the stagnation of the last century, but that it is the natural condition of ebb and flow in the tide of men's affairs. I believe that we must go back again to the simplicity of line, of form, and of spirit, in the giving of pleasure in our work.

If this object is unattempted and unaccomplished, by lack of desire or knowledge of the sense of beauty on the part of the people, and of the worker, then the world will be so much the poorer by ignoring, not only the art of the plasterer, but all the lesser arts.

AN AMERICAN SCHOOL IN ROME.

THE customary requirements of scholarship men have consisted, almost without exception, in the presentation of numerous measured drawings. After many months of travel, the collection of material and the making of measurements, the idea suggested itself of a final envoi which should embody in a large emsemble some of the results of study of the monuments and of the spirit of Rome. As a student of the American Academy in Rome, the problem of the school naturally was attractive. American research there is represented by the Academy of Art and the School of Classical Studies, each housed in different parts of the city, each with its own equipment, but neither coming in contact with the other except in the most casual way. Hence it seemed a good idea to propose a program combining the two institutions so allied in the one common end of study of the art and antiquities of Rome and Italy.

To choose a purely hypothetical location, merely of sufficient area for the buildings proposed, seemed to rob the problem of any local interest whatsoever, hence search was made of the maps of Rome and enquiries made of people familiar with even salable property of an historic interest, to find a plot possessing a real artistic and historic value which would give to the schools the setting and atmosphere which seemed indispensable. The Villa Farnesina, Peruzzi's little palazzo, with Raphael's frescos, would have been wonderful stretching along the Tiber, but the property was too small. The Villa Aldobrandini on the Via Nazionale, was in the heart of Rome, near the Forum of Trajan and highly accessible, but it, too, was inadequate and too much in a commercial locality. The Villa Patrizi had been sold to the city and would have been difficult of treatment owing to its peculiar shape. Finally, the Villa Albani, now owned by Don Giulio Torlonia, outside the Porta Salaria, was decided upon.

It suited admirably the requirements. Under the Cardinal Aless. Albani and the German Archæologist Winckelmann it had been developed into a veritable museum of classic art, set in not bad baroque of the eighteenth century, designed

(Continued page 93.)

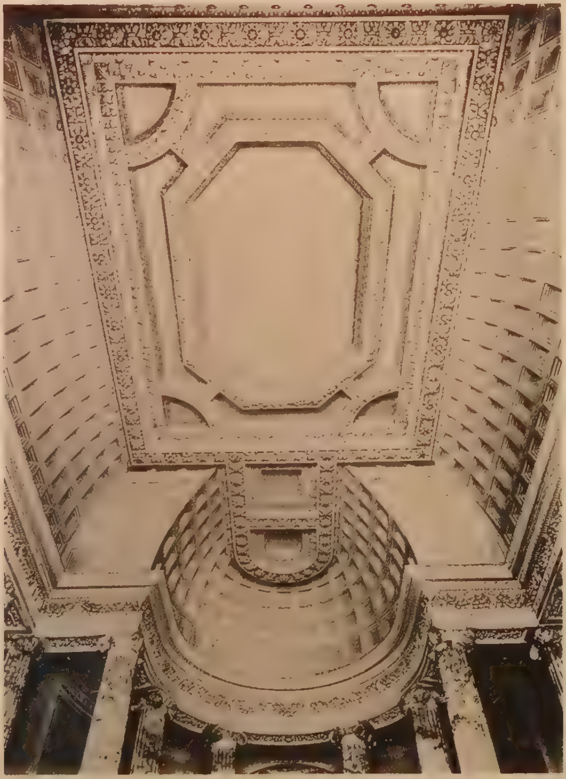


FIG. VII. HALL CEILING, HOLKHAM HOUSE, NORFOLK.

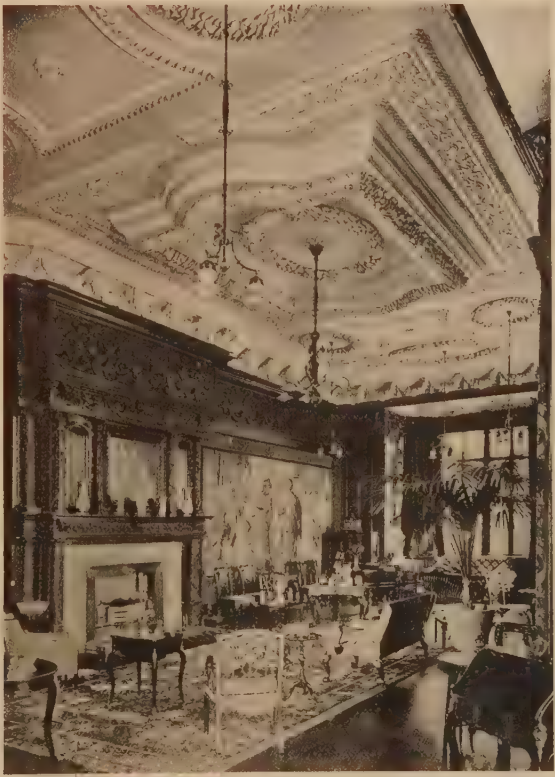
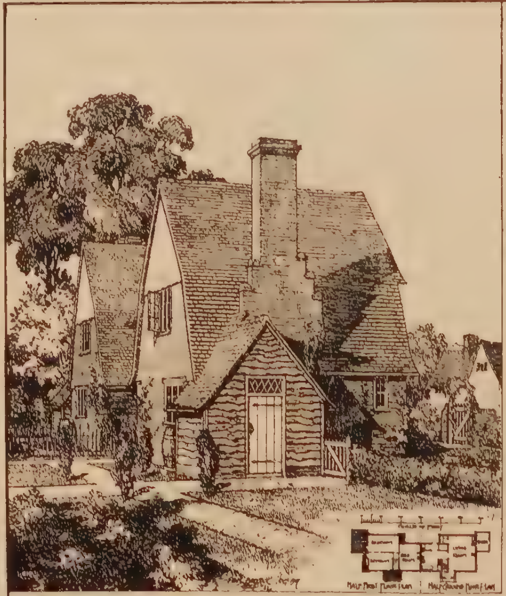
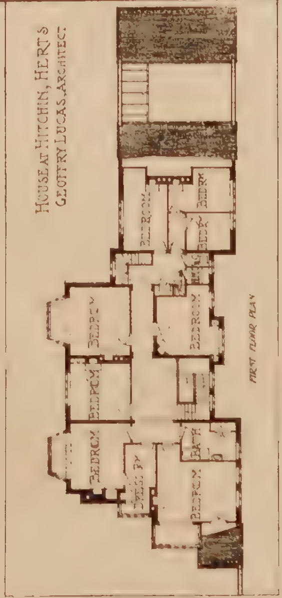


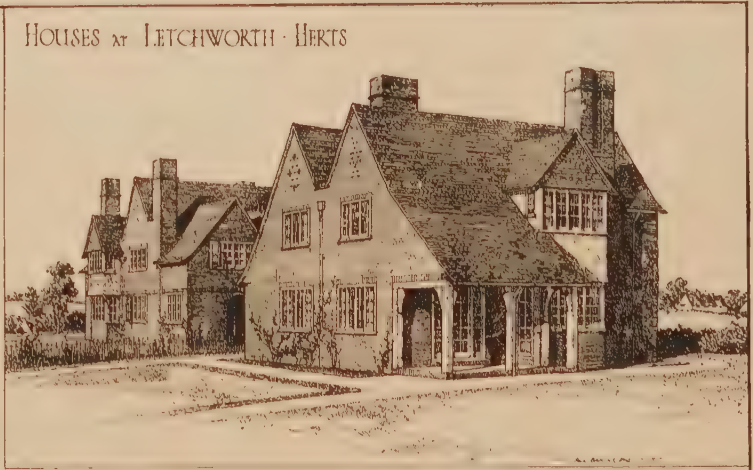
FIG. VIII. SALON, WESTWOOD PARK, DROITWICH.



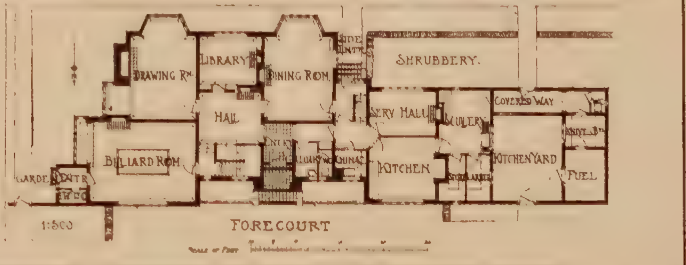
COTTAGES AT HENLOW BEDS GEOFFRY LUCAS ARCHT

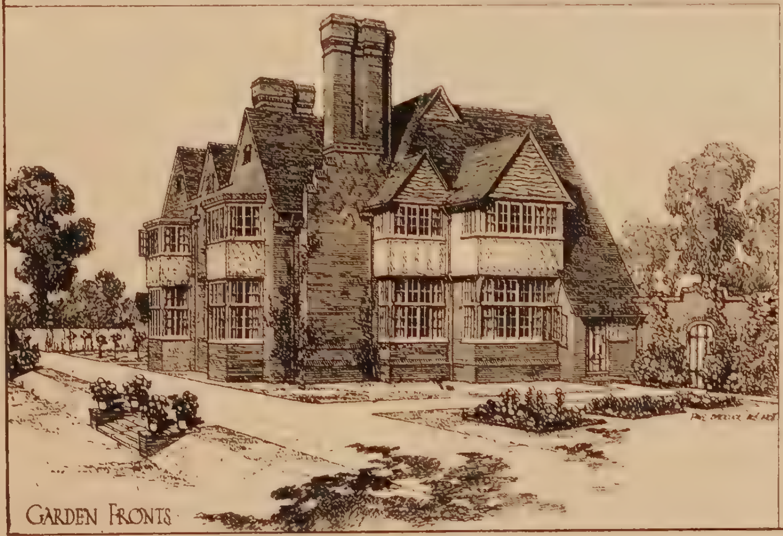


HOUSE AT HITCHEN

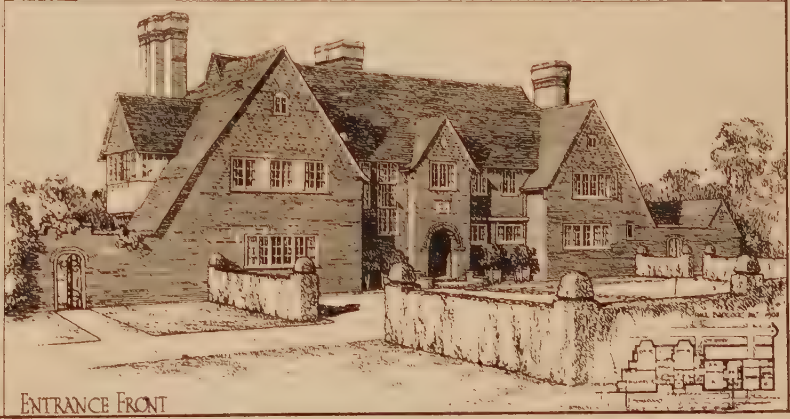


HOUSES AT LETCHWORTH · HERTS





GARDEN FRONTS



ENTRANCE FRONT

MONTHLY PICTORIAL REVIEW OF OUR ENGLISH CONTEMPORARIES.

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by C. Marchionne. The gardens were beautifully laid out and could be left intact. The casino itself and the small café could be left, and would serve as museums and galleries for the new schools. Above all, its special glory was its century-old stone pines and cypresses forming a setting impossible to reproduce. The block plan shows the present entrance and the layout of the grounds together with the existing buildings. Fig. I. gives an idea of the magnificent group of stone pine trees which influenced the disposition of the main lines of the new plan. Fig. II. shows the fountain at the end of the main axis which supplies the pools of the lower garden. Fig. III. gives an exquisitely picturesque view of the old building, called the Bigliardo, to the left of the fountain, and which, in the new composition, has been reproduced on the other side of the fountain, thus forming a symmetrical group terminating the main axis.

Passing out of the Porta Salaria, one of the gates of the city, through the present mediæval walls, a portion of which is shown in the foreground of the perspective, the new entrance to the grounds is seen at the junction of the Via Salaria and the Vicolo Della Fontana. The old gates with their caryatides, which now stand at the present entrance on the Via Salaria, have been reused in the grill to the entrance court. This forecourt, with its houses for the *portiere,* is to provide access to the stables and garages, and to give a setting to the innumerable fragments which are so typical of every Roman estate and which it is imagined these schools would possess in great numbers. Here the public could examine these marbles and statues without going into the school enclosure proper.

Passing through the arched gateway one arrives in the court of honor, flanked by the loggias of the two main buildings and the covered passageway, which provides sheltered communication between the buildings, which are used in common by the schools. That to the right as one enters is devoted to a large gallery for permanent and temporary exhibitions of the work of the School of Art. In connection with the gallery are smaller rooms for special exhibits, a conference room for public lectures, and offices of the administration. Opposite is the library building with a large general reading room, rooms for special collections and seminar rooms, together with accommodations for the librarian and his staff.

An easy ramp leads to the roads running on the left to the above-mentioned group of stone pines, and to the right to a similarly created group. The roads run past formal gardens in front of the dormitories for the two schools. That at the right is for the School of Art, and to the left for the School of Archæology. Each dormitory is planned to accommodate thirty men. Each man has a suite of rooms consisting of a studio or study, with alcove, a bedroom and bath. Experience has shown that for the architects individual studios, where uninterrupted work may be done, are better than a common drafting-room. This is the plan followed at the Villa Medici. At the end of the formal gardens are located the houses for the two directors overlooking the parterres with their fountains, statues and clipped hedges.

On the main axis of the composition is placed a monument to the founders and benefactors of the schools, arranged in the form of an exedra with planting behind to silhouette it when viewed from the court of honor. The large triangular plot enclosed by the two shaded roads leading to the cypress groups and thence to the gardens beyond, and the road in front of the club, are paved in stone mosaic, the whole being at a lower level than the surrounding roads. Here are found seats, groups of statuary, and fragments of architecture. Seats arranged along the road under the trees give shaded points from which the formal gardens on the one side and the triangular court on the other may be seen.

The irregular building, called the club, which overcomes the turning of the main axis of the composition, is devoted to separate rooms for each school, with kitchen and service arrangement. Here also are found reading and billiard rooms and an open loggia and terrace overlooking the tennis courts—a loggia of the character of the Villa Madana, possibly, with stuccoed and frescoed vaults, marble floors and stone tables and benches.

The road running past the club starts from the open-air Greek theatre, where classic plays may be given with their proper settings. In this region also has been created a little street of tombs and ancient shops, and even an entrance to catacombs. To the left it passes a little group of five houses for instructors with their families. Running on to the right it passes under the southerly group of pines, down a long alley of trees, past a reconstructed stadium planned upon the lines of a Roman circus with *carceri*, or starting boxes, and stables where saddle horses may be kept. Past the stadium one comes to the seclusion of a grove where individual studios of the painters and sculptors are located. Upon a slight eminence to the south is a circular *tempietto* from which the surrounding country may be viewed, similar to the summer house in the *bosco* of the Villa Medici. A large studio is found near the *tempietto* for the director of the Art school. Each studio is provided with a large two-storied room with balcony and model room. Each has its own little garden shielded from the road, where posing of models in the open air may be done. The old *Bigliardo* with the new and similar building forming a symmetrical composition around the old fountain, which is pictured above, are used as schools for drawing from cast and life.

On reaching the end of the studio road one passes out past the ancient Casino of the Villa Albani with its baroque façade. Here in the open loggia of the main floor is found the magnificent collection of antiquities gathered together by Cardinal Albani and Winckelmann.

From the Casino one looks over the old gardens, in almost their original state as Piranesi drew them, across to the semi-circular Café with its loggia, which makes the idea of the time-honored tea most acceptable. From the Café an old ramp leads one back to the main road.

In architectural treatment, the main buildings have been designed to recall the Palladian motif of the ancient Casino, while the upper portions have been treated as attics with pilasters, pediments and tile roofs to conform to the academic character to be expressed and in a Roman manner. The dormitories have been considered as purely utilitarian buildings treated in the stucco architecture of the Villas of Frascati.

Nothing could be more ideal than a composition, such as above described, for the housing of American students in Rome, where the *pensionaires* would be surrounded by the lovely gardens and poetic associations of the ancient abode of a prince of the church, whose discriminating taste and resource had created such a beautiful setting for his ancient treasures. The library, in time, would become stacked with

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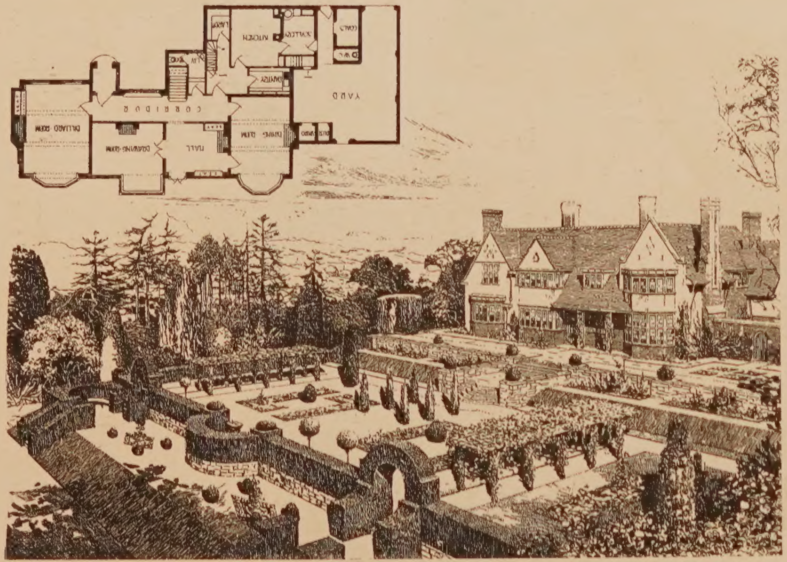
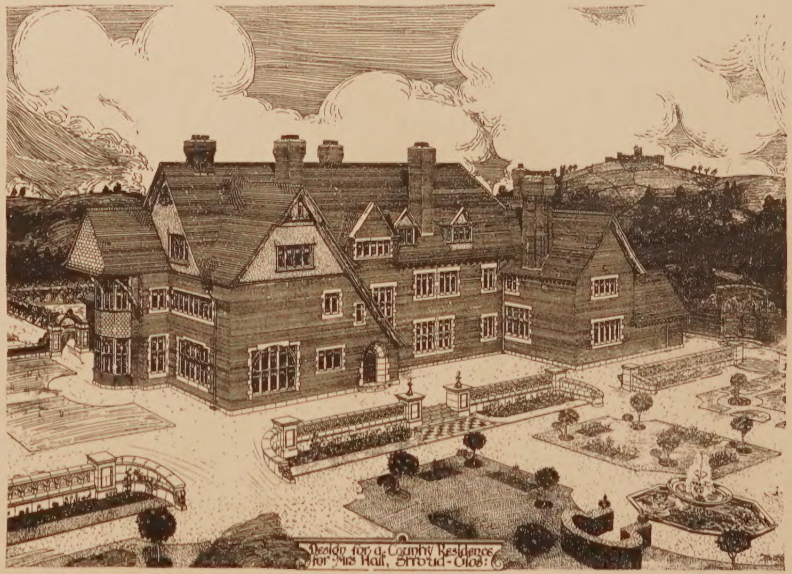
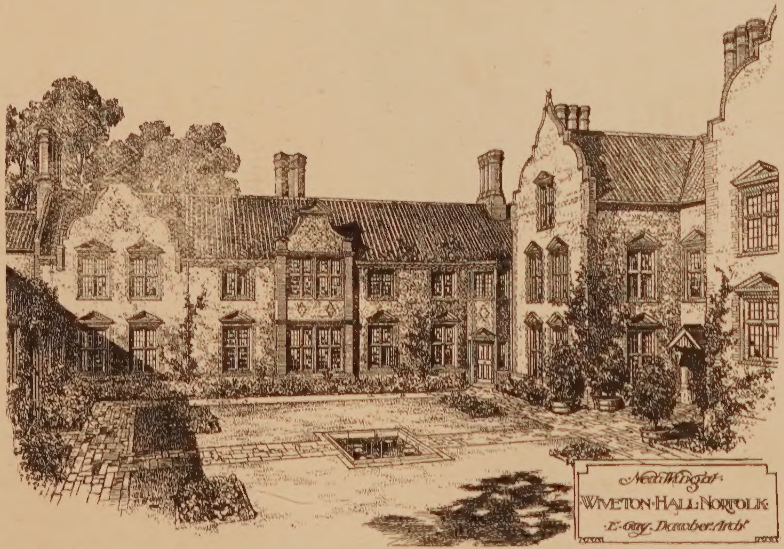


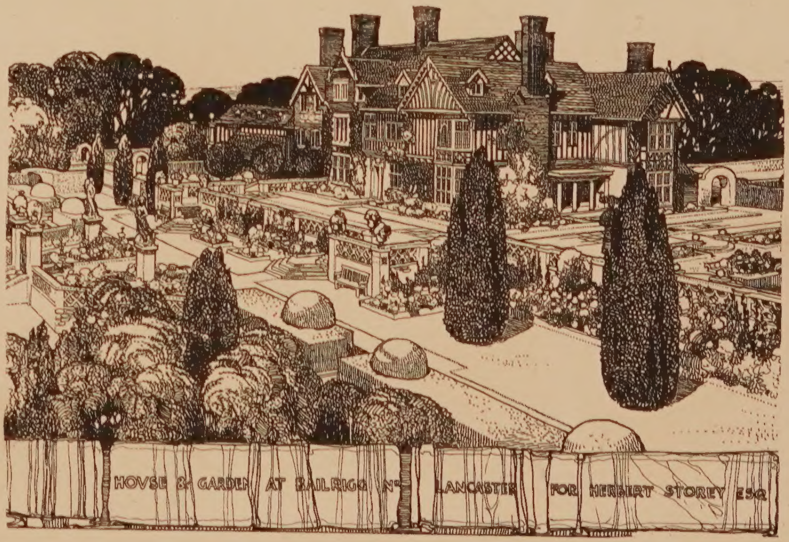
COUNTRY HOUSE, MOSELEY, WORCESTERSHIRE. O. W. Parsons, Arch.


Design for a Country Residence for Mrs Hall, Stroud-Glos:

COUNTRY HOUSE, STROUD, GLOS. A. E. Bullock, Arch.



NEW WING, WIVETON HALL, NORFOLK. E. Guy Dawber, Arch.


HOUSE & GARDEN AT BAILRIGG Nr LANCASTER FOR HERBERT STOREY ESQ

COUNTRY HOUSE, BAILRIGG, LANCASTER. Wolfall & Eccles, Arch's.

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valuable reference works, so badly missing at present; the museum of the school would be filled with marbles, bronzes, decorations and architectural compositions produced under masters residing at least for a time at the school to teach and to lend the inspiration of their presence to the students fortunate enough to have proved their fitness for a prolonged stay in Rome.

No such school is possible, but to imagine it and to design it was an interesting way to spend one's time.

LUCIAN EASTER SMITH.

LUCIAN EASTER SMITH, whose drawings are reproduced in this number, began his architectural studies at the Art Institute in Chicago, in 1896 and 1897, and entered the offices of Messrs. Holabird & Roche in 1898. In 1899 he came to Columbia, graduating from the Department of Architecture in 1901. From that time until he went abroad, as a result of winning the McKim Fellowship, in 1905, he was in the office of Mr. Donn Barber. Mr. Smith has just returned from a three years' stay abroad, half of which time was spent in Rome and Italy as a student of the American Academy. It was there that material for the envoi here reproduced was collected. While in Rome he had the good fortune to design and build a villa on the lake of Albano at Castle Gandolfo. The remaining portion of his time was spent in M. Duquesne's Atelier in Paris, and in travel in France.

SOME SERIOUS TROUBLES WITH OUR PRESENT BUILDINGS FROM AN ARCHITECT'S STANDPOINT AND THEIR CURE.

THE necessity of an ample supply of fresh air for ventilation has reached a point where it is considered to be "a self-evident truth." Not that every one goes to the trouble of providing it. But that is another story. That story is in no way the result of a lack of information upon the benefits of ventilation.

Taking the buildings which are provided with ventilation, did you ever notice those black, ugly streaks that are found around the registers where the air enters the room? They radiate on the wall from the register in every direction, usually being blacker and more unsightly just above it, and along the ceiling in front. They are in no way a respecter of price or quality of the decorations. In fact, they are more noticeable in the finer buildings. Although this dirt and dust are most noticeable around the registers, still a far greater quantity is spread around the rooms on the furniture, floors, shelves, etc. It eventually blackens the walls, scratches the furniture, ruins the paintings and curtains and makes everything dirty and dusty.

Heating the air makes it drier so it takes up moisture from surrounding objects. The ventilating plant taking the supply from the cold outside air, heats it, that is, dries it and sends it to the building where it proceeds to dry up the furniture, the trim, the floors and most important of all, the mucous membrane of our noses, throats and lungs. If the furniture could be dried out and kept dry it would be very desirable, but along come late spring and summer with their

Of Interest to Architects

THE extensive use of the telephone at the present time in hotels, apartment houses and office buildings renders it essential that some provision be made in buildings of these types to carry the large number of wires necessary for furnishing telephone service. When it is realized that in a number of buildings there are as many as a thousand telephones in service, and that it is necessary to carry two wires from each telephone to some central point in the building, the importance of making adequate provision for telephone wiring is apparent. If some arrangement is not included in the original building plans, it may be necessary to make extensive and costly alterations after the completion of the building in order to conceal the wires running through halls and rooms.

The Engineers of the Telephone Company will be glad at any time to give architects the benefit of their experience in such matters and to assist them in planning the best system for each individual case.

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damp and foggy days when no heat to dry the air is desirable, and the furniture begins to swell again and so it goes back and forth.

Catarrh is mentioned in Milton's "Paradise Lost," so it has been a known disease for more than two hundred and forty years, but it has become a prevalent disease only since furnace- and steam-heated houses have become common. To-day it is probably the most common disease in existence. Medical authorities state that the relative humidity or moisture held in the air affects the mucous membrane of the nose, throat and lungs. Dry air readily absorbs moisture from the skin, drying and cracking the delicate tissue, and frequently causing throat irritation and consequent coughing. The injurious effect on the mucous membrane is especially aggravated by a wide indoor variation in humidity. In fact, the theory has been advanced that a copious supply of fresh air, at a constant temperature and a fixed humidity in a sanitarium, would do much for the cure of lung, throat and nasal diseases, as much, for instance, as the comparatively fixed weather condition in Arizona.

If we heat our buildings in winter to make them comfortable, why not cool them in summer for the same reason? You say it is too expensive, but you are wrong. In fully eighty per cent. of the hot parts of the hot days of summer, the buildings can be cooled from 6° to 10° with no other cost than the running of the ventilating apparatus, and the power to drive a small pump used in connection with the apparatus described hereafter.

A well-designed air washer and humidifier will remedy all these troubles without a lot of expense. The machine is connected to the ventilating apparatus and consists of a large chamber under which is at water tank. At one end of the chamber are a large number of nozzles and at the other end are a lot of specially formed plates called eliminators. The ventilating apparatus draws the air through the chamber where it is mixed with a very fine spray of water from the nozzles. This spray thoroughly washes the air, cleaning it perfectly. As the air passes through the eliminators as it leaves the chamber, all the water and dirt are removed. The water drains to the settling tank under the chamber to be pumped again by an electric centrifugal pump back to the nozzles. The work done by an air washer and humidifier may be enumerated as follows:

1st. The air is thoroughly washed, removing all solid matter and such gases and odors as are soluble in water.

2d. In winter, no matter how cold the incoming air, it is tempered or heated to practically a constant temperature.

3d. The air is humidified and the relative humidity automatically controlled by a very accurate and simple method.

4th. The air in summer is cooled from 5 to 19 degrees. This cooling is due to evaporation when using the water over and over again and will average about 14 degrees during the hottest part of the summer days. Where cold water is available, almost any amount of cooling desired can be accomplished and the air humidified at the same time.

A well-designed air washer is designed to meet the severest conditions to be found in school buildings, court houses, office buildings, etc. In summer, while it will considerably cool the air, it does not completely saturate it. It is designed to occupy the smallest space compatible with perfect operation, and offers a minimum amount of resistance to the passage of the air.

A Tin Roof with a 63-year Record

This old Erie Railroad Station was built in 1846, and its roof covered with good, hand-made tin. The tin is there today, affording the same thorough protection now as when first laid.

The quality of 63 years ago is still obtainable, but only in "Target-and-Arrow Old Style" tin. It is still made by the old-fashioned hand-dipped process—a process that has proved to be the only one capable of producing roofing tin that will outlast the building it covers.

We send free an informing booklet on this time-tried roofing tin called "A Guide to Good Roofs". See pages 407-409 in Sweet's Index.

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